



UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC
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A Celebration of Winds and Voices

The U of A Concert Choir, Rob Curtis, director

The U of A Madrigal Singers, Len Ratzlaff, director

The U of A Symphonic Wind Ensemble, Dennis Prime, director

Tuesday, April 3, 2012 at 8 pm

Francis Winspear Centre for the Arts

Programme

CONCERT CHOIR

An den Wassern zu Babel

Heinrich Schütz
(1585 - 1672)

Tammy-Jo Mortensen, continuo

Sicut cervus / Sitivit anima mea

Giovanni Palestrina
(ca. 1525 - 1594)

Anna Chen, conductor

Die Beredsamkeit

Franz Joseph Haydn
(1732 - 1809)

Tammy-Jo Mortensen, piano

Ecco mormorar l'onde (Madrigale, Book II)

Claudio Monteverdi
(1547 - 1643)

In Beauty May I Walk

Jonathan Dove
(b. 1959)

MADRIGAL SINGERS

I Was Glad

Henry Purcell
(1659-1695)

Tabula Rasa

Don MacDonald
(b. 1966)

Luci serene (Madrigale, Book IV)

Claudio Monteverdi
(1567-1643)

A Boy and a Girl

Eric Whitacre
(b. 1970)

Feller from Fortune

Harry Somers
(1925-1999)

Abra Whitney-Forman, conductor

Amazing Grace

Eriks Esenvalds
(b. 1977)

Ev'ry Time I Feel the Spirit

arr. William Dawson
(1899-1990)

Intermission

Programme (con't)

SYMPHONIC WIND ENSEMBLE

Pushta: Four Gipsydances (1987)

Jan Van der Roost
(b. 1956)

- I: *Andante Moderato/Allegro*
- II: *Tranquillo*
- III: *Allegro Molto*
- IV: *Dolce/Presto*

Divertimento for Band, op. 42 (1950)

Vincent Persichetti
(1915-1987)

- I: *Prelude*
- II: *Song*
- III: *Dance*
- IV: *Burlesque*
- V: *Soliloquy*
- VI: *March*

Dan Kindopp, conductor

Prelude, Fugue, and Riffs (1949)

Leonard Bernstein
(1918-1990)

- I: *Prelude*
- II: *Fugue*
- III: *Riffs*

SYMPHONIC WIND ENSEMBLE

with THE CONCERT CHOIR and THE MADRIGAL SINGERS

Begräbnisgesang, op. 13 (1858)

Johannes Brahms
(1833-1897)

Rob Curtis, conductor

A Song of Moses (1997)

David R. Holsinger
(b. 1945)

- I: *Listen O Heavens, I Will Speak!*
- II: *I Will Proclaim the Name of the Lord!*
- III: *The Lord's Portion is His People*
- IV: *See Now That I, Myself, Am He!*

Dennis Prime, conductor

University of Alberta Concert Choir Personnel List

Tenor

Otaviano De Moraes
Peter Jones
Mike Liu
Daniel Radersma
Gloria Wan
Vincent Zheng

Bass

Barry Bilinsky
Ross Bishop
Vincent Chen
Daniel Deckner
Derek Fehr
Sidney M'sahel
Dylan Reap
Krystian Sekowski

Director

Rob Curtis

Soprano

Maggie Aiken
Bailey Cameron
Aly Carrigan
Riley Crockett
Natasha Fung
Liz Garay
Holly Kroeker
Ann Koshy
Mildred Lau
Sarah Paul
Lauren Rudat
Kevyn Stokes
Alyssa Tungul
Katrina Townsend

Alto

Hillary Bennett
Erica Cawagas
Anna Chen
Ellen Clark
Chelsea Doi
Amelia Gillese
Evann Goltz
Sandra Kim
Ashley Kwak
Tashianna Langley
Jennifer Lee
Kayla MacDonald
Carmen Nieuwen-
huis
Rebecca Parsons
Lauren Trelford

Founded in 1970, the [University of Alberta Concert Choir](#) is a large ensemble of approximately 50 singers, many of whom are in their first or second year of post-secondary education. Membership in the choir is open to students across campus through auditions held at the beginning of each year. Singers come from such diverse disciplines as business, science, law, education and the arts, as well as from within the Department of Music itself.

A wide variety of sacred and secular choral masterpieces are studied each year, ranging from motets, part songs and spirituals, to large works with orchestra. The University of Alberta Concert Choir has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, has been heard on national broadcast of the CBC, and has been regular national semi-finalists in the CBC Amateur Choir Competition. In 2011, the choir was the runner-up in the Mixed-Voice Collegiate Choirs category of the National Competition for Canadian Amateur Choirs. Concert Choir has also undertaken a number of tours in its 42-year history, to such destinations in Europe, China, the United States, throughout Canada, and most recently to Iceland.

University of Alberta Madrigal Singers

Personnel List

Director

Leonard Ratzlaff

Soprano

Amica Beulshausen

Anna Chen

Isabel Davis

Rachel Grahm

Alison Norris

Olivia Ostrom

Sylvia Romanowska

Katrina Smith

Andrea Vogel

Tenor

James Frobbs

Raimundo Gonzales

Mark Keeler

Savio Nguyen

Gloria Wan

Anthony Wynne

Bass

Rob Curtis

Daniel Deckner

Kurt Illerbrun

Damon MacLeod

Adam Robertson

Adam Sartore

Alto

Jane Berry

Silken Conradi

Rosie Kilgannon

Norah Lumax

Tammy-Jo Mortensen

Abra Whitney-Forman

The University of Alberta Madrigal Singers, conducted since 1982 by Leonard Ratzlaff, are regarded as one of Canada's finest university choirs, with successes both in the CBC national Competition for Amateur Choirs and in several international competitions in Germany and Ireland. The Madrigal Singers have performed on invitation at the American Choral Directors National Convention in Los Angeles in 2005, and at Podium 2010, the biennial conference of the Association of Canadian Choral Communities in Saskatoon. They have also participated in 3 University Voices projects, sponsored by Soundstreams Canada in Toronto and featuring Canada's finest university chamber choirs. They have recorded five CDs, two of which (Balulalow, The Passing of the Year) received the Association of Canadian Choral Conductors national choral award for best recording of the year. Comprised of students from the Department of Music as well as the broader student body, the Madrigal Singers have been regular guests of the Edmonton Symphony as well as the Alberta Baroque Ensemble. The CBC has also recorded them frequently for national and regional broadcast. This season the Madrigal Singers were guests of the Edmonton Symphony (Handel's Messiah) and Pro Coro Canada (Good Friday concert).

Conductor Leonard Ratzlaff is professor of choral music at the University of Alberta, where he co-supervises the largest graduate program in choral conducting in the country. He holds several honours, including the Order of Canada, the Alberta Order of Excellence, and Fellow of the Royal Society of Canada.

University of Alberta Symphonic Wind Ensemble

Personnel List

Director

Dennis Prime

Flute

Lara Hyde
Philippe de Montigny
Jessica McMillan
Jessica Milanowski
Jessica Rogers

Oboe

Noëlle Byer
Stephanie Wong

Bassoon

Matt Nickel
Emily Tam

Clarinet

James Bures
Joshua Iverson
Alison Muscat
Daniela Pagliuso
Rachel Soong
Jacob Struzik
Andrea Tarnawsky

Bass Clarinet

Megan Wruk

Saxophone

Kayla Chambers
Gavin Goodwin
Justin Massey
Emily Schultz
Dominique Shulhan
Eric Toombs

Trumpet

Ian Kerr
Mackenzie May
Matthew Parsons
Dylan Reap
Sarah Roberts
Glenn Skelton
Christopher Young

Horn

Michael Clark
Emily Filice
Molly McCallister
Zach Vogel

Trombone

Lynn Atkin
Kiera Harman
Timothy Lenk

Euphonium

Robert Johnson
Kat Schafers

Tuba

Michael Gust
Sidney M'Sahel

Percussion

Conrad Auch
Allison MacIvor
Stephen Stone

Piano

Keat Machtemes

Double Bass

Jan Urke

The **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by Dennis Prime. The Symphonic Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Symphonic Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble.

The Symphonic Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty. In Spring 2008, the Symphonic Wind Ensemble recorded their first CD – Reminiscence.

Johannes Brahms (May 7, 1833 – April 3, 1897): The most recent of “The Three B’s” of German music, Brahms would likely have been honoured to be included in the lineage that included Bach and Beethoven. Often this linkage is used to establish Brahms as the neo-classicist and traditionalist, and ignores the progressive nature of Brahms’s writing.

Much is made of the influence Robert and Clara Schumann had on the young Brahms, whom Robert famously championed as a near messiah of German music, despite the 20-year old having yet to pen a major work. Aware of expectations this declaration brought, Brahms sought the assistance of another friend, violinist Joseph Joachim, to develop his understanding of counterpoint. Brahms and Joachim would exchange examples of their counterpoint studies and critique one another.

In short order the one-sided nature of this exchange became apparent. Joachim would often pay the agreed upon “fine” to Brahms rather than present a new submission, which Brahms would use to purchase more examples of Bach’s works for study. In due course, Brahms would become recognized for his exceptional contrapuntal writing and mastery of developing variations, largely as a consequence of this early study of Bach.

Beethoven was similarly studied by Brahms, and there are many parallels in their musical output. Like Beethoven, and in contrast to others like Haydn and Mozart, Brahms composed relatively few symphonies and other works for large ensemble. While they may be better recognized for their larger scale works, it is the smaller, more intimate works that reveal the personal natures of both. Brahms’s *First Symphony* bears many elements of Beethoven’s works, which Brahms never denied, and was referred to by several of the press of the day as Beethoven’s *Tenth*.

Though much is made of the connections between the three, Brahms’s work is clearly a development rather than imitation of the earlier masters. Fully exploring the paths set out for him by these two guides, Brahms set out to create his own new paths. Through his exploration of more remote harmonies and his use of irregular rhythm and phrase, Brahms established his unique voice grounded in tradition but undeniably progressive.

Begräbnisgesang, op. 13: Composed in 1858, this early work for Choir and wind orchestra can most likely be attributed to the passing of Robert Schumann. Literally “Burial Song,” the choice of winds to accompany the chorus in this piece is both practical and inspired. By using wind instruments and drums alone, outdoor performances at a graveside would be practical. Choosing to omit not only strings, but also flute and trumpet from the accompaniment, Brahms embraces the darker timbres of the oboe, bassoon, clarinet and horn. The text, by 16th century writer Michael Weisse, is reminiscent of Lutheran liturgy, but in a typically Brahms fashion, closes with a message to the living rather than a promise for a return of the departed.

The piece begins and ends in C minor, but visits C major in the middle section. In this way, it is reminiscent of Bach’s Cantatas, the study of which lead to the exchange of counterpoint exercises with Joachim. Throughout, Brahms makes use of strong rhythm figures as he forces a new meter on the original text. The piece closes on a final major chord, both a sign of hopefulness and a hat tip to traditional practices.

David R. Holsinger (b. Dec. 26, 1945): American composer David R. Holsinger is a rarity in contemporary music. Well known for his band compositions, he spent a large portion of his career as the composer in residence to the Shady Grove Church in Grand Prairie, TX. As such he is one of the few contemporary composers to have written highly successful works for both the secular and religious veins. In 1999, Holsinger joined the faculty at Lee University in Cleveland, TN, where he teaches advanced instrumental conducting and composition.

Holsinger’s compositions include his Easter Symphony, commissioned by the Gustavus Band in 1995 and the USAF Tactical Air Command Band commission To Tame the Perilous Skies. Primarily known as a composer for band, he also has written for choir, orchestra, and combinations thereof. Many of his compositions feature two of his greatest influences; his strong faith and the Texas history and landscapes that have surrounded him much of his life.

The Song of Moses: In this four movement work, Holsinger creates a modern setting for the biblical Song of Moses. In it, the poet relates the promises of God to the Hebrew people, promising them that their faithfulness will be rewarded and that He will lead them to greater things.

The opening of the piece is in a shifting meter, energized and rhythmically charged. Following a brief introduction, the choir enters, a call to the assembled to hear the inspired word. Following this call to attention is a celebratory passage in which Holsinger mixes jazz and contemporary styles between the band and choir. The high energy eventually gives way to a quiet, introspective mood as the movement draws to a close. This momentary pause gives way to a percussion feature that marks the start of movement 2. The high energy, rhythmically driven movement drives steadily to its own conclusion. A sudden shift in mood and focus signals the beginning of the third movement. Quiet intensity reigns as the band and choir relate the faithfulness of the Lord. The intensity builds, giving way to a strident march that fades in the distance. The closing movement is a relentless, pulsing celebration of the greatness promised to be revealed to the faithful. The piece draws to a close with a final call to rejoice for the wonders experienced by the Israelites.

~Program Notes by Dan Kindopp

DEPARTMENT OF MUSIC UPCOMING EVENTS

Passion and Resurrection

Pro Coro with guests the University of Alberta Madrigal Singers
Leonard Ratzlaff, conductor

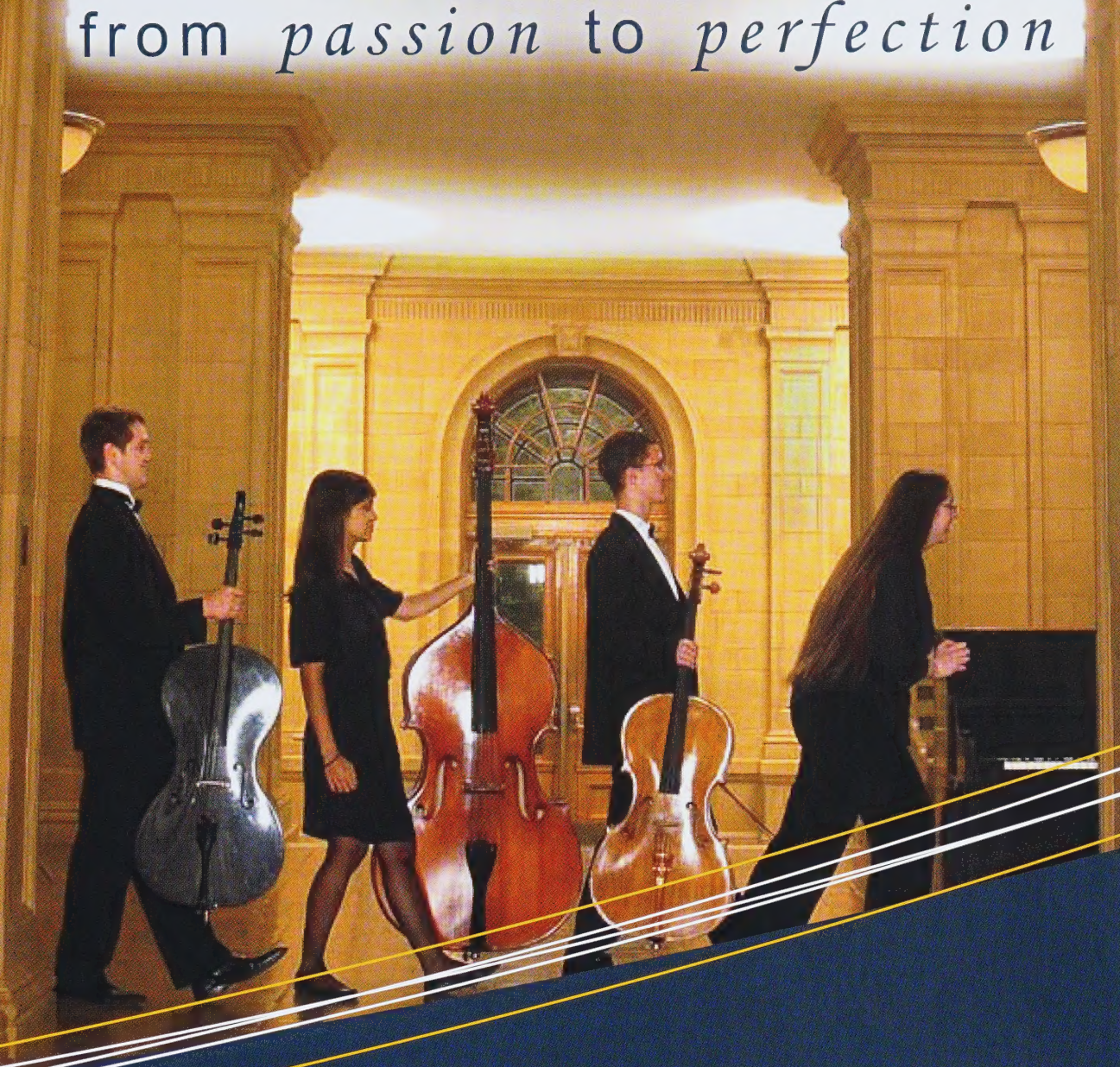
Good Friday, April 6, 7:30 pm

Francis Winspear Centre for Music

Tickets available at the Winspear box office.

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from *passion* to *perfection*



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